DOCUMENT RESUME

ED 139 168 EC 100 743

AUTHOR Girouard, Pierre
TITLE A Psycho-Reeducative Approach to History.
PUB DATE Apr 77
NOTE 46p.; Paper presented at the Annual International Convention, The Council for Exceptional Children (55th, Atlanta, Georgia, April 11-15, 1977)

EDRS PRICE MF-$0.83 HC-$2.06 Plus Postage.
DESCRIPTORS Curriculum; *Educational Philosophy; Elementary Education; *Gifted; *History; *Teaching Methods

ABSTRACT

Discussed is the application of a psycho-reeducative approach to the teaching of history in a boarding school for bright elementary grade boys. Topics discussed include the historic process and the process of adaptation, historic activity in a reeducative context, the historic evolution of this approach (1961-1972), the integration of concepts to experience, the formulation of basic concepts in structuring history activities, and content of activities. (DB)

****
* Documents acquired by ERIC include many informal unpublished *
* materials not available from other sources. ERIC makes every effort *
* to obtain the best copy available. Nevertheless, items of marginal *
* reproducibility are often encountered and this affects the quality *
* of the microfiche and hardcopy reproductions ERIC makes available *
* via the ERIC Document Reproduction Service (EDRS). EDRS is not *
* responsible for the quality of the original document. Reproductions *
* supplied by EDRS are the best that can be made from the original. *
****

ED139168

U.S. DEPARTMENT OF HEALTH,
EDUCATION & WELFARE
NATIONAL INSTITUTE OF
EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY

A PSYCHO-REEDUCATIVE APPROACH TO HISTORY

Pierre Girouard
Cert. P.P. Enf. Ina.

EC100743

(III) Introduction

Chapter I

The historic Process and the process of adaptation

Concepts utilized

Historic activity in a reeducative context

Psycho-reeducative activity, instrument for a relation between éducator and child.

Chapter II

Historic Evolution of this approach (1961-1972)

Presentation of Expreience

Post-situational analysis

Integration of concepts to experience

Formulation of basic concepts in structuring History activities

Content of activities

The Psycho-educator and his development.

Conclusion

(112) Introduction

For several years now, many researchers have elaborated at length, in theory, on the causes and effects of adaptation or non-adaptation of man toward reality: environment, society and existence itself. Ever since a conceptualization of humanity has existed, numbers of philosophers have articulated diverse theories on leading primitive peoples likewise expressed their interpretation of what man was in the universe, before the unknowmn and also the anxiety that grew out of this situation.

Primitive men transformed objects, giving them a religious or artistic expression which projected the hopes of their universe and thereby provided a means of adapting to the unknown, aspects of their lives. When Freud, whom we can call a new sort of archeologist, probed what he called the "unconscious mind" of man, he brought to light what had been up till then covered with the debris of time: the sacred symbols of man which had been, for so long, classified, reclassified, and disputed under various aspects. Jung elaborated on these symbols as archetypes, and he investiaged the human expression in monuments, folklore, music and the arts. A number of anthropologists have at length studied peoples in a context of the evolutionary and adaptive process. Psychoanalysis, anthropology and psychology not linger over the controversies raised by various schools and disciplines; these options having been influenced by the personal history of each man who directs and nourishes his thoughts. To each his own objective choice of an approach which brings him the solution to adaptation.

Chapter I

The historical process and the adaptive process

For at least a decade now, a young profession, psycho-education, has been energized by the researchers of Erik Erikson toward grasping the dynamic and epigenesis of man's adaptation to reality.

The relation established between child and psycho-educator shall necessarily be influenced by the view the latter has of the society in which he lives and in which the child operates, and this view shall color his method of approach. In the introduction to his work "Child and SOciety", Erikson emphasizes all dimentions of the approach by his orical process. In a reeducative milieu, the daily life must encourage the child's improved adaptation to the environnement in which he is called upon the live. For a given child it may be preferable that he first learn to live side by side with others, rather than to read...Which is not to say that the learning of the latter is to be neglected. The goal of these activities is not to follow such and such a program. or to help the learning of this or that idea, but rather it is to furnish the child means by which he can live in a state of relation. By means of these constant interactions, he shall pro-
(113) gressively acquire the autonomy on History, presented as a means of facilitating an evolutionary adaptive process such as Erikson suggests in his "eight stages of man", offers an infinite gamut of possibilities that allow the child to live through an adaptative development across the man who was to the man he will be.

At the C.O. Boarding School, we have chosen to utilized History as a basis of psycho-reeducative activities, regrouping several types of activities which are equivalent to the elementary level unit on human sciences, as proposed in the program outline of the Education Ministry. We shall describe each development as it was experienced over the last six years, with its obstacles and its successes. The internat groups boys of superior intelligence, aged six to thirteen in group of twenty-two. The stability of children placed in reeducation for a minimum of three years and divided in small groups, has enormously facilitated the application of this concept which has been enriched by experiences, readings, meetings with other professionals and publication of the research of Jeanine Guindon, Ph.D. on the actualization of the ego's forces.

Today's man lives in a world which he has constructed himself by this adaptive or inadaptive action toward time and space. His every act has therefore, created history.

A psycho-educative activity utilizing history this way can help a child to become aware of the adaptive acts of man which have given rise to multiple forms of expression. The awareness resulting from stages of adaptation and interactions can allow the child to construct an objective, autonomous moral conscience which will make him capable of reciprocity, respect and cooperation, while still preserving his integrity. While remaining awarw of the relativity of all the various life styles which have given significance to human efforts, the person who possesses integrityis ready to defend the dignity of his own life style against all physical and economic menaces. Because he knows that an individual life is the accidental encounter of a unique life cycle with a unique segment of history; and that for him, all integrity rests on or falls with this unique human style of integrity in which he participates. The style of integrity creates his culture, and his civilization thus becomeas "the inheritance of his spirit, the confirming seal of his moral paternity on himself". (Erikson) Enrichment of the cognitive structures encourages a commitment of verifying reality. The epigenesis of affective and cognitive structure go hand in hand with a historical progression; and we feel capable of affirming that all logical learning should refer itself to a certain dynamic process in which one can find the factor of maturation inherent to all development. We are thus able to join the basic concepts of development used by psychoanalytic psychologist to explain human behavior,and those used by Guindon in terms of the reeducation processes. Such a conception of the integral epigenetic process responds then to all aspects mentioned and will furnish a valuable tool to psycho-educators who, by participating in the events of quotidian life, implicate themselves in this process of reeducation.

(114) The activity is the principle working instrument of the psycho-educator. It is by means of activity that he joins the child, and that child joins him, such as the child is, at a precise moment of his personal evolution. Only is the condition established by this reciprocity can activity be truly reeducative, as elsewhere it is

the only condition in which an activity can be simply educative, because no learning exists without a relationiship.

Chapter II

The Historical Evolution of this Approach (196101972)

The choice of History as a basis for activity dates beck ten years. In 1961, at Boscoville, a reeducation center for juvenile delinquents, we initiated a folklore activity where dancing served as a means of meeting young girls and, we hoped, socializing them. To really grasp a folk dance, we said to ourselves, the participants must know about the country it comes from, its inhabitants, their ways and customs. Unfortunately for us, the interest focused on the social aspect; which was hardly unagreeable for the boys, the young celibatory students and other adults. We had to honestly say that any integration of theoretical given was at this stage, embryonic. It remained however that this first experience was of value, and in 1962 we witnessed the formation of a group of boys who wished to deepen this area of endeavor. It was a matter of choosing "virile" dances. Among others we had chosen Mexico and Yugoslavia. A study of the country's geography (situation in space) was done, as well as a summary study on the customs of life, and types of homes and clothes. Some stamps illustrated these aspects, accompanied by documents and pamphlets furnished by consulates of the countries in question. A folklore group of the parish of St. Louis de France was involved in animation of folklore days, called folkmaat, which often included more than 200 persons. These folk days were preceded by preparatory activities in many sections of Boscoville. Finally, aspecialized team came to present us a quick overview of dances of their country. I am referring to the "Sokole" team of Yugoslavia, the "Nagilla" of Israel and other groups. It was a time of strength and a cumulative point which, despite its numerous weal points, furnished a field of experimentation which should have demonstrated the well- foundedness of using History as basis for a totality of psycho-reeducative activities.

By 1966 the idea had ripened and we dreamed of establishing a set of activities

which could be based on history. We were at the Center for Orientation and in charge of an activity called "Projects". This was a group activity which was aimed primarily at socialization. It culminated in group participation which brought individual efforts into a whole. We had thought of treating history, in graduation, according to stages of evolution in man. It was then logical to return origins and study pre-history. To understand why man lived in caves, why he carried a club and wore animal skins, we must study what must have been his environment, the geography, hte state of the world, the erupting volcanoes, primitive communication methods, prehistoric animals, etc. We hoped thusly to help the children discover the link of cause to effect and to correct some of the false notions born by magical beliefs. At this point, we thought the experience would be highly corrective, reeducative and therapeutic. Alas, we had forgotten, we add lightly, the personal characteristics of the children entrusted to the boarding school. Needless to say, there were many repercussions of a given content which stimulated nearly every possible reaction on the level of certain pathologies. The coming into contact with reality, ehich we hoped for, took effect in an pposite way. Our brightest students appared least in contact with reality. Concentration was on fantasy and this reflected the fears and anguishes of children faced with the impotence of man before certain natural forces, perceived destructively. The children had to reproduce models of the dwellings of people they studied in history. Plasticine, papier mache, sand and wood were all used in the models. It was in this way that experience taught us that if we wished to use History, we had to choose what the content would be, a content which could be situated in a precise time, in a precise period and which could encourage discovery through support of the ego, not hte pathology of the child. In the second semester, it seemed important to us to demonstrate to the child, by means of theatrical drama, the experience of man. We then presented, on stage, what we had called "the anthology of the theater", or a collection of a little of everything drawn from the genres of physical and dramatic expression, from prehistory to present days. Gathered together were pantomime, dance,

a selection from Sophocles, the " Ballad of the Hung" by Ronsaid; a scene from Moliere's "The Iraginary Invalid", the nose tirade from "Cyrano of Begerac" by Rostand, and a piece by Chancerel.

First of all, the large majority of children had no means of expression. Understanding and memorizing texts was difficult for them; finslly the use of speech, at this age, in this type of child seemed quitte problematic to us. In fact, speech is the abstraction of an action, and the action itself was often unknown to the child. Returning to Piaget (The formation of language in the child) confirmed our decision not to use speech because the necessary mental patterns for elaboration of speech as a means of communication (and then of socialization) are not yet acquired. Besides, another question had arisen. We had used a prompter in cases where a child had his mind go blank. This gave the children a quasi-assuredness of their incapacity to retain what they were to say. In effect, the content did not lend itself to expression in the language of the child at this age, at this level of evolution. By contrast, the use of action being capable of "speaking with actions without making mistakes". Here we perceived all the richness of using the body and sensory-motor skills, a valid basis of expression in the child. Thus ended this second phase of experience and research.

One aspect of experience, however, posed us certain questions. The course development by means of the theater project responded to a historical process. One could find throughout certain aspects of human expressive forms attached to a specific period. So one could improve it by purifying the contents and by stabilizing the over diversified means of expression.

(116) The geography project was equally interesting. Once again, here was the use of models. The content was inadequate however, and provided an avenue for continual acting out of impulses. It was necessary then to work on this contents. Mother research endeavor was going to greatly enrich this experience in evolution. The catechism activity had been structured for two years now, thanks to a prolific

team effort, thanks to the complementary if interests and ressources of being able to ameliorate the children's lives by means of an experience with a relationship faith. The team's work (a stable team for a good while) began in 1967 and finished in August, 1968, attemping to collect certain remarks and to elaborate a program which increasingly responded to a process of total reeducation and to aspects of a psycho-reeducative activity. Besides, one can find the pastoral files at C.O. documents analyzing work accomplished and I cite an example: "The program offered the students is of a dynamic ordre: it is situated on the level of the story of Salvation: it starts with the "receptions", passes through "autonomy" to finally arrive at the proposition of "gift". It should also be noted that this program is presented to the child according to his stage of evolution. This program also takes into account the intellectual functioning of the children - the concrete level - beginning with images of the Salvation, no more, without involving connections with other things, manipulation of plasticine. The program follows the stages of the story of salvation...and we have an intuition of an adequate correspondence between the children, such as we have them, and the programming used in the catechism activity, (Committee of Pastors, Center for Orientation, Internat, study days, August, 1968).

Starting in September, 1967 the contents of history projects were reconstructed in a parallel way. The first porgram spanned from September to December and covered Prehistory, Egypt, Greece, Rome, the Muddle Ages and Modern Times. We had Chosen dwellings which went hand in hand with the physical geography of the milieu. Thus it was logical that there was little or no wood construction Egypt; this country was primarily desert. Tools also presented a subject of interest: man invented tools (or means) to help him hunt, build, etc. ONce possessing tools, housed, clothed, he could create means of transportation. Il now appeared clearly that the choice of content enriched the child's experience, this time on the ego's level. The CHild made things that men created thousands of years ago, and he could experiment himself and learn that the acquisition of

means enriched the possibilities of production, and that competence gave rise to mastery of means. We experimented with the choice of materials. Papier mache called for flour, water and newspaper..and a smell of mustiness. Carboard was difficult to work with and involved too much mastery of technique. What were once psycho-educative challenges now appeared to us as palpable, observable elements which touched on the size of the scissors, the type of paper and paint, the size of the child's fingers, his capacities to measure space, his patterns of perception. So we try to follow a coherent development of effective execution to mental representation, according to the theories of Aebli (psychological Didactic). Thus after creating something, the child draws what he has made and finally the students publish a volume on history. This was very interesting and very motivating. However
(117) the content seemed too dense to us. We had just verified, once again, that all theory is constructed from observations and that ell experience should influence concepts, to confirm them or deny them.

The second semester brought us back to the theater project. No change of returning to the experience of the preceding year. "This year we will do some pantomime". The children applauded this announcement. The educator had improvised a small theater, with wings and lighting. It was now a matter of "expressing" human emotions by means of gestures and actions. Luck would have it that, finding the anthology's content inappropriate, it was decided to emphasize actions and the emotions that flowed from actions. This experience was difficult to live up to. Imagine our asking you to express sadness. You say: "I don't know how". And we respond: "Think of something sad". Often you can, without wanting to, dredge up innumerable conflictual situations, tied to the unconscious and its impulses, rather than to the ego. We had started out by doing something more fitted for a culminating activity, and furthermore in a direction of effort contrary to the porposed way. So we asked the children to act out the devil in "the temptation of Saint Anthony in the desert", and to continue acting as a devil, so much so that we chose the role which pertained most closely with the enacted conflict. After all, we told ourselves,

it is easier this way to make gestures, to express, to live emotion. Other children cried over family difficulties, acted out of agression, while still o continued, outside of activity, to get hit, as scapegoats. During the activity it was great...in everyday situations, the make-believe scene continued or rat the scene became the means of expressing each one's adaptation difficulties. title of the pantomime "The Magic Lamp" appeared to us just right for the ric and difficult experience in progress. In effect, one can never tell what will emerge from a magic lamp, all the more so if such a lamp exists nowhere in hum reality. To accentuate emotion, we had introduced music, which we thought wou reinforce the opportumity for expression. And finally, a face without makeup fails to reflect the character, especially when the acting is not just right. the child learned to mimic the characteristics of the type of person they play and, unfortunately, they retained them off stage. Needless to say, we corked the magic lamp, in hopes that others will not attempt such an experience. Tha im 1968.

We learned from this experience however, for we proved to ourselves that child cannot express conscious emotion without first mastering the means of expression. It was evident we had to teach the children how to act. From th a long in depth study of mime which then furnished the means to usable, adequa expression. The psycho-educator must be very aware of all elements of the activity he is leading. "An educator, who participates in the development of educative processes and is aware of his own reactions to it, cannot ever be tr objective unless he is backed up by an understanding of the general elements o reeducative pr-cess. This very understanding of the general elements will all educator to take into account the uniqueness of the youth he is reeducating in
(118) interpersonal experience (educator-youth), which changes with each new individ (Jeanine Guindon, The Process of Reeducation) when we speak of an activity we must always think it as experienced within a reeducative process. However it utopian to believe that experience can be transmitted without a valid basis of

appropiate techniques, integrated and lived through by the psycho-educator; just as it is utopian to think that an excellent technician can bring a re-educative experience to life without an understanding of the child.

In 1969 a new activity was introduced which we thought would be more appropriate to the children. The history porject was put on a beck burner, and a Science project was undertaken. This was a semi-succes. We learned however, that a project which is intrinsically interesting may not be necessarily usable, implying in the experimentation some dispensable material, which often called up fantasies of des truction in some of our children. Some pretend to be bombs. or motors about to explode. The cognitive material was not always on a level with the work presented and also the psycho-educative challenges were far from being established according to the stages of evolution of the children. We decided to resume the history efforts, definitively this time. The mime project, since it had already been named, deepened int movement technique. We experienced, with the child, the pleasure of discovering our bodies by acquiring means of expression that could be codified, analized and graduated. "The Overcoat", by Gogol, was presented as a mime-play. The precision of movement fascinated the children and the verbalizations denoted the joy of discovery, the pleasure of being able to use one's body voluntarily, and to be capable of attaching an emotion to a conscious gesture. The period of unaware movement was over. The choice of this mime-play was not adequate in a psycho-reeducative context involving school-age children. It was, however, by means of this play that we achieved a uniform makeup style: a foundation of white tint. The Children would be less inhibites we said; it's the movement and the body that must bring out the character with help from a symbolic costume. There remained however the problem of the child who clung to the beauty of the costume over movement. That year we also learned that a consulting technician, no matter how competent, was incapable of grasping and bringing to life the relational dimension of reeducation in which the production itself is not the goal but rather a result. The result. The result has meaning only it the activity leading to

it hashelped develop the autonomy of the subject and the formation of a free ego. The study days centered on the process of the actualization of the ego's forces allowus to resituate ourselves in an orientation of more nuance. When the process of reeducation is seen from the angle of "inadaptability" (Erikson), one can plan out the conditions of life and activity in accordance with characteristics placing the subject within a given stahe in his evolution. The process of reeducation is a coherent process of successive restructurings porgessively ranked by quilibrations or successive synthesis and resynthesis; each total structure which forms a structural unity flows logically from the preceding one". (Jeanine Guindon) Several references to Jean Piaget's ideas on structuralism lead us to see how history can be utilized rationally. One task appeared clearly to be this: to establish a total sturcture permitting the creation of activities offering all the elements of restructuring necessary to a veritable reeducation.

(119) The following activities were chosen: Geography, to situate man's action in space; General Knowledge, to discover the ways man sheltered, clothed, fed and transported himself; and mime to experience in his body an aspect of man's actions. Egypt was the country chosen and the time of Pharaohs was the period. Teo mime-plays were constructed on the people of Israel and Egypt means of two biblical characters: David ans Moses. This was, for us a first success. The experience demonstrated finally how the activity was a structural totality with its three dimensions of organization, animation and utilization. The experimental content was elaborated more clearly and we discovered the adequate instruments for a putting into relation. The naimation (putting into action) was enriched and despite the use by all, this experience became more interesting. We had tried to use the character of Moses as the person who helped us discover how man, putting aside his fear of the all mighty, learned to achieve love and give himself a law that would permit a nation to attain autonomy in mutual respect and established ordre. It appeared possible to establish a parallel between the diverse stahes of man's evolution and the stages of history. It was evident that

we had to come up with a general content which respected the stage where the child was situated, while permitting him to experience this production development on man, in a complete historicalevolutionary process. The use of set theory helped us to then actualize this desire. It was also evident that this stage of experience also brought along some weaknesses. This was in June, 1970.

August, 1971: We structured a new whole of which each element also formed a whole that was even more coherent. This arrangements was comprised of four types of activities called "Activities of Expression". The History activity presented the image of man in a given space and time; the mime activity permits the expression of man's history by means of body movements; the General Knowledge activity presents four large sectors of man's adaptation to his environment over the ages: shelter, clothing, transportation, and tools; the Arts activity aims at bringing to life for the child man's artistic development across history, using the medium suitable to each period while respecting the expressive and technical could come about only with intense team work, in which continual critiques of the realistic relation with the child would be the most appropriate and subtle method of evaluation. In fact, the involvement necessary in a total reeducational effort, does not allow one to separate research from real life, and the psychoeducatorwho seeks this separation loses quality, risks falsifying the application of concepts in real life, and cannot truly deepen the psycho-reeducative implications of his professional actions. Thus it was in April, 1971 that we were able to experience with the children a meaningful time which was the result of this curriculum. The invitation read as follows: "Dear parents and friends, the Group wishes you a cordial welcome to the C.O. Ieternat and takes teh pleasure of inviting you to share with them the experiences of man across history. You will have an opportunity, during the evening, while visiting the exhibits and attending the drama presentation, to retrace man's expression in time across the famous periods of history. In the Arts, we see how man has expressed himself in material. In

General Know;edge, we observe man's conquests over matter, enabling him to communicate, to clothe himself and to shelter himself. In Ceramics Studio, we see man transforming matter, mastering technique, learning how to create useful and esthetic objects. I Projects, with the help of an ancient art of movement, pantomime, we share with you in synthesis, "the history of man". So we offer you this evening of relaxation, where by interpreting our expression, you will be transported across the ages, and experience with us "the history of man". This letter represented the realization of a project long in ripening and provided that it was possible to talk about a psycho-educative approach to History.

On April 15, 1971, we received our first parents, to experience with them the meaningful time of expressive activities. The parents toured around in small groups, visiting the exhibited productions of the children. We hoped to acquaint them with the work accomplished and the work as yet undone. During this time the child-en stayed in the dormitory and prepared for the evening's play on the history of man. Costumes, makeup, a feverish hum reigned in the dormitory and caused much useless tension, as we shall see later. In fact, it would have been more logicalto let the children show the parents the exhibits themselves. (A correction would ne made the following year). A notebooks was given to the parents: 11 pages of text explaining and guiding cheir "visit". It was alot... too much to ask of them to read. Imagine that happening at the Concert Hall, you are handed a program for a spectacle: 11 pages to read before even starting to watch the presentation. The text howere was interesting, and was thought-provoking for those who had read it. We present this text on the following pages.

(121) Dear parents,

Dear friends,

You have been invited to join us in the "meaningful time" of expressive activities; project, studio, workshop, general knowledge.

We would like to explain a bit what we mean by "meaningful time". The evening's performance and the exhibits to which you have been invited are not the final stage of something. To the contrary, the primary goal here is one of pausing, and letting each boy become aware of the project he has undertaken, the stages he has achieved and the future direction his efforts will take in these four activities.

It is not for is to compare the various productions of the boys. To help you understand the exhibit and better enjoy the evening's mime, we have included in the program a resume of the development of this year's four expressive activities, as well as a detailed program on the mime.

We hope you enjoy this evening, and that these notes will help you evaluate in their true light, the children's efforts.

Signed,

The Teaching Team

Program

The Projects

The "Projects" Activity, three hours/week for Troubadours, four hours/week for Menestrels and Gais-Lurous, is part of a set of expressive activities and a general theme on the history of man. The activity aims in encouraging the individual's socialization through working with a group.

The child's participation evolves then, according to a personal rhytm, starting from a personal experimentation and acceding to a group experimentation.

Thw "Projects" Activity presents History to the child first of all: the daily life of man and his thoughts which are in fact the fruit of all human acitivity since man's appearence on earth. By means of the picture presented to him, the child shall at last perceive that future projection of man's activities is intimately linked to the successive developments of his past adaptations st the heart of reality. History study allows the child to become disengaged from the all-powerful, irreversible world of the subjective facts of human actions, and lets him look at historical forms

of adaptation by man conditioned by the changing reality of time, space and acquired knowledge. In this perspective human experience is presented.

(122) The presented image includes content necessary to the support of other activities exploiting the theme "history of man". At the week's beginning an aspect of history is presented which is then deepened according to the specific aspects of art, studio, general knowledge and mime.

During the Middle Ages Unit, four weeks included four presentations:

1- Transition from Antiquity to Middle Ages. The Barbaric Invasions and the coming of King Clovis who reestablished ordre.

2- The establishement of a more civilized, socialized way of life during the reign of Charlemagne.

3- Social organization during Middle Ages.

The Lords, the Clergy,

The nobles, the cavaliers,

The serfs, the peasants.

4- Life during the Middle Ages

Cathedrals

Guilds

Discoveries

In ordre for the image of history to be integrated, each child portrays in plasticine how he perceived the history just studied. This activity can be individual or collective. (ex: King Clovis' coronation, or men working together on a cathedral). Music of the period is played during the activity, then at the end, each child explains what he has done and the image is corrected as needed, in order that his interpretation of this human experience be as objective as possible.

According to the group, we accentuate one aspect in each episode, while maintaining the contents' totality. Thus during this period, the children will cover in Art:

Stained Glass

Cathedral Construction

in Studio:

A villahe model of the MIddle Ages slab technique.

in General Knowledge:

Castles

Dress of Knignts

Means of Transport

Discoveries

Finally, with this imformation in hand, an expression of objective human experience is synthesized in mime, each child being capable, at his level, of grasping in a character the elements of reality he portrays on the stage.

(123) Beyond history, the "Projects" activity presents the theatre of movement, using the ancient art of mime. We notice that verbal expressive can often be difficult and limit communication of the real. Man lives in and by his body. In considering the body as the basis of human activity, expression of life through the body encourages the representation of man's realistic life experiences. When performing mime, using symbolic gestures in representing the real, we project an expression encircling all at once the body, space, time and mastery of the methods of acting. So we synthesize a large part of man's history in corporeal expression.

Each week we begin to study one of the phases of evolution of man according to the famous periods of his history:

1- Prehistory	September
2- ANcient Greece	October
3- Rome	November-December
4- Middle Ages	January
5- Classical Period	February
6- Modern Period	March
7- Contemporary Period	April

During May, the sunthesis of this course is presented during the "meaningful Time" in a piece of theater mime.

It is important to notice that this arrangement implies, in real life, that each child should be able to progress at mastering techniques, in view of a precise goal as to expression, starting from acquired skills. The gradation progresses from active individual expression toward group experimentation, encouraging in this way mutual respect, construction of reality, according to the existing possibilities of each vhild in view of the proposed realization. Thus each person shall end up with a personal style, different from others, which will permit him to express himself in a role appropriate to the possibilities his body's actions, to an understandingof human experience and to the aspect of life of the person being portrayed.

It is by means of this arrangement that we hope each child will be able to discover that what he istoday is intimately linked to what man was in the past. We hope this awareness will allow him to project into the future with wisdom, knowing how to utilize the richnesses of his ancestor's lives in order to enrich history and give to the men who will live it tomorrow, a better inderstanding of man, of life and of that One who is the Source of all.

Arts

Arts activities (2 hours/week for Troubadors and Menestrals, 3 hours/week for Gay Lurons) is part of a global curriculum of parasholastic activities.

At the Art workshop, the children relive in a personal way, man's artistic development across the ages.

This activity is carried out using the following media: cardboard, construction, paper, mosaics, small stones, cloth, gouache and pastels, in harmoney with the mediums affinity with a certain period's artistic expression, and with each child expressive and technical evolution.

For the prehistoric period, Troubadors and Menestrals have used gouache on fungus pr with brushes to reproduce animal forms that were found engraved or painted on walls of grottos or caves, in order to relive the experience of leaving a

positive or negative hand print on the material. They have also produced dolmens using this method. Dhe Gay-Lurons have represneted these same prehistoric objects, btu with plasticine and cut paper.

The study of Greek Art is limited ot the Spartans this year, hence to an essentially utilitarian and warlike art; it consisted of making and decorating helmets and shields. The three groups have thus relived Spartan history by making masks shields and works with cardboard, and decorating them with gouache, to use them as props in playing a Spartan episode in mime.

When we studied Rome, the children first used construction paper and gouache to make theater masks. Then we introduced the mosaic technique, which is characteristic of roman art. At this time, concentration is on learning of technique, since most students had never worked with mosaics before. The Gay-Lurons also used small stones for this period, atechnique which approximates mosaic and was for many more familiar.

For the middle Ages and the Renaissance the children continued to work with mosaicss to reproduce cathedrals, castels or for porjects of their choice. The Gay-Lurons were also introduced to making cloth hangings for the Renaissance period; this involved cutting out and gluing a motif of felt to a piece of wood covered with tissue paper, in such a way that the finished product was a framed piece ready to be hung.

For the Classical Period, children from the troubadors and Menestrels worked with pastels. The Troubadours had free choice of technique, since they knew how to strat a picture in several ways and how to use pastels. The Menestrals were taught the scribble technique, while the Gay-Lurons continued working with cloth.

For the Modern Period, Troubadours and Menestrals continued their work with pastels and the Gay-Lurons their work with cloth.

During the Comtemporary Period, the accent was actually placed on the expressive aspect of art. The Troubadours then worked with charcaol, free in technique and in subject. The Menestrels refined their techniques of scribble-drawing and of pastel. The Gay-Lurons started work wiht paste, discoverning hte various ways of beginning a drawing.

(125) After this and general survey of man's artistic development throughout history, the children are able to create a synthesis in June of all their acquired skills in summarily reliving this same development with all the methods now at their disposal.

Ceramics Activity (Studio)

Throughout the centuries ceramics has been an art which allows man to express himself, in many ways. In addition to hand-making pieces that serve as decoration, he can equally create useful objects that he beeds in everyday life.

This type of activity is comprised of several precise techniques, which must be mastered before passing on to expression itself. At the Center for Orientation we have chosen to include this activity for those reasons. In effect, ceramics allows the boy to master his own tools qhile making a functional object.

Since the various techniques of ceramics are very diverse, we have chosen to concentration on just two rather than all techniques. The fact of having just two basic techniques and a single medium (clay) permits greater mastery in a smaller area. This also helps him become more competend and sure of himself in this domain.

The two basic techniques

a) Coil: This technique consists of rolling pieces of clay into snakes and building them up upon one another. Thie technique allows an almost unlimited choice of froms.

b) The slab: This technique consist of rolling clay flat with a rolling pin and making objects with geometric shapes, such as goblets, carafes, etc. It has the advantage of giving a uniform look to the piece.

Enamelling techniques

The fired piece requires the second step of glazing, i.e. co covering it with a glaze which will make it colorful and impermeable. The boy develops, in this way, ataster for beauty and an understanding of colors.

Individual Progression:

Each boy works in harmony with his own rhythm and with his apttitudes. The beginner shall make very simple pieces at first. The difficulty and complexity of the work shall progress with the boy's progress.

(126) Example of Creation (for a beginner)

Soup bowl by coil technique

1- Kneading of clay

2- Making the base

3- Placing of coils

4- Smoothing and joining; drying

5- Sanding of bowl

6- First firing

7- Glazing

8- Second firing

Example of Creation (for an advanced student)

Coffee Pot

1- Choice of technique

2- Making of base

3- Making of sides

4- Making of spout

5- Making of Handle

6- Making and adjsuting of cover

7- Sanding of pot

8- Firing

9- Glazing

10- Firing

In the exhibits will see pieces made by boys who are beginning and also by more advanced students. We hope these brief explanations will help you better appreciate the work of each child.

General Knowledge

The activity of "general Knowledge" flows directly from history activity. Across the ages, four large sectors of man's adaptation to his environment are studied: dwellings, costume, transporation and tools. The children used cardboard or plasticine to reproduce the historical inventions of man.

We began our study of human evolution with prehistory. Then, men had everything to learn. From stonehe fashioned hatchets, knives, harpoons, mill-stones, grease lamps, etc.

To transport hunting catches, man thought to develop various techniques: carring on back, pulling it on a hide, etc., finally coming to use of the wheel. Would bodies of water remain an obstacle for man? No. While swimming, he would let himself be carried by a tree trunk. Then he hollewed it out to make a dug-out canoe, and finally learned to strap several together to make a raft.

(127) To gain shelter from cold, rain and wild beasts, early, man made use of only caves and tree tops. Little by little, along with other inventions, he started to build houses. The first was almost under ground. Little y little men grouped together to form villages. For more pretection, certain villages were constructed over water, on pile-work.

We must remember one important discovery of this period: fire. This discovery made it possible to heat dwellings, to cook food, to light up darkness, to drive away wild beasts, etc.

For antiquity we have studied two cery distinct civilizations, Greece and Rome.

In these two societies we have studied the various tools man had to aid his work and make his life easier: farm tools, aqueducts, baking ovens, etc.

Three types of dwelling were in use then:town houses, country houses and

temples. For the Greeks, the Olympic game was of such great importance that we studied the gymnastiums and the various sports that were practiced there. For the Romans an many had great importance, so we studied the set-up of a Roman army camp.

Various modes of sea and I and transporation were tried. We also looked at how Roman roads were constructed and how a Roman port was laid out.

We directed attention to military and civilian Roman clothing, with its togas, tunics, armor-plates, shields, etc.

Passing through Antiquity we enter the Middle Ages. It was the time of cathedrals, monasteries and citadels with their knights in armor. The middle ages brought a totally new fashion in clothing. The knights and soldiers wore coats of mail, armor, etc. The women of the casteles wore long, intricate dresses. The peasants, on the other hand, were dresses in simple, rough clothing.

Transportation was not greatly advanced during the Middle Ages. However, we do find gondolas, Viking Ships ans sleighs. The well-built roads od Antiquity were left to weeds because most transportation was on horseback.

The Middle Ages however, was not an obscure period; certain inventions date from this period. We shall mention only the Gutenberg printing press, the horse and oxen yoke, water and windmills, the plow, metallurgy, glass, textiles, the compass, the rudder, etc.

After rapidly passing over the Renaissance, we arrive in the Classical Period with the Sun King.

(128) Lousi XIV breathed new life into all endeavors. Medieval castels gave way tot he baroque style and to palaces such as Versailles with its gardens. Furniture became elegant, chiseled, carefully worked.

Costume followed the movement: laces and wigs were in use.

Scientists supported by the king invented instruments such as the microscope, the telescope, the cannon, the mechanical clock, etc.

To move about better, men invented the traveling coach and perfected sailboats.

For the last two periods we dropped clothing and dwellings to study transportation and tools.

The modern Period, from 1800 to 1910, is characterized by its large nimbe inventions, Famous names like Volta, Faraday, Morse, Goodyear, Nobel, Bell, Edison, Dunlop, Marconi, Lumiere, Stephenson, etc. date to htis period.

Among new of transportation we have the steamboat and steam locomotive, the airship, the bicycle, the gas-powered automobile, pneumatics anf the motor airplane.

Technology also made considerable progress thanks to such inventions as: the magnetophone, cinematography, telegraphy, x-ray tube, linotype, the phonog photography, the electric battery, the electric light bulb, etc.

Ts finish off, we studied the Contemporary Period, our 20th century. Bei too close to us in time, it is difficult to evaluate.

Certain new transportation modes catvh our attention: the submarine, the helecopter, the aerial-train, the air glider, the rocket.

Among tools we have studied the satellite, the television and its cameras the radio, the reaction motor, transistors, welding and steel structures such the Eiffel Tower, etc.

There you have a brief overview of what the boys studied this year in Gen Knowledge activities. You might say it is a lot for a child. You are correct Each boy did not necessarily work on all items. For each period one section, clothing, transportation, dwelling or tools, was assigned each boy and researc was limited to this area. For their research, the boys have access to an ade library including reference books on each of the periods. From the illustrati of objects and events in this book, they reproduce their subject in plasticine or cardboard. A graphic reproduction is also required.

(129) The goal of this activity is not to make historians or students knowing history by heart, but rather to shape boys capable of representing in three dimensions, with the help of pasticine or cardboard or in drawing, the things

They see or imagine, to help their intelligence to form, to learn to work together, to exchange discoveries, new insight.

So it is a very personal development that the child achieves through studying human evolution.

* * * * * *

Several errors slipped into the text, but generally they respected the goal sought: to present the activities curriculum to the parents. This was a first step in attempting to involve them in a meaningful time.

The month of June ushered in a folloe-up to this cumulative event. Each activity was filmed and during the expression activities, more than 125 slides were taken.. This film montage was presented to the children and the parents the last night, bringing to a close the meaningful time of Expression Activities. We hoped each person, with the help of this audio-visual technique, would grasp the real experience, the process and the implications of these activities, Here then is the soundtrack from this film. In reading it, imagine soft background music)those with a record player could play a soft flute record), very beautiful images in color which follow each paragraph of this text.

Projects

The "Projects" activity is part of the total activities of expression, and participates in the general theme of man's history.

This group activity begins by presenting history to the child, the experiences of man across the ages. With the help of images presented to him, the child shall, at length, perceive that human activity is intimately linked to the successive developments of his past adaptations, at heart of reality.

When the child comes into the locale, he comes to make, in a way, the history of what he was, what he is and what he will be.

History taught by the .ducator is grafted onto an image which will stimulate the other expression activities exploiting the theme "history of man", these are the arts, general knowledge and ceramics.

In order that the image of history be integrated, each child represents with plasticine, the image of it he perceived. This production can be individual or collective according to the theme studied. Music of the period is payed during the activity and furnishes another image, this time in sound, of what man's expression was once like.

(130) The activity concludes by putting the projets together for common enjoyment. Il a correction is necessary, the image will be objectified, in order that the experience of man be correctly perceived. Thus, for example, when we speak of colonization of Western Canada, we will objectify the "western folklore" in a realistic dimension.

Presented this way, history will disengage the child from the all-powerful, irreversible world of subjective facts of human activity, and will allow him to see the past forms of man's adaptation, forms conditioned by the changing reality of time, space, and acquired skills.

Beyond history, the Projects activity presents the theater of mevement, using an ancient art, mimi.

Mime utilizes symbolic gestures to represent the real and allows one to express the events of human experience while taking into account one's body, space and time. The child must prepare himself to live this event in physical reality, a reality he is deeply involved in.

The body becomes the instrument of expression. Its suppleness will allow it to perform a more nuanced expression, in the mime movements. The body prepares to express, by means of symbols, the experience of man.

When the body becomes the instrument of expression for this experience, each on must know how to utilize it adequately, according to precise techniques or rather according to a precise movement language. The learning of this language or the techniques of mime becomes then a first phase, an <u>indispensible phase</u> in the development of a personnel expression.

A sufficient mastery of the various basic tehcniques permit the child to

use these techniques in dealing with a historical content. This is then an experimentation with individual roles, centered on the technique output of expressive movement.

Thus little by little this experimentation will make him master of his bod- and of this body language. He will be able to communicate easily with the other and to correspond to his movement in an increasingly personal style.

Once mastery and control of movement is acquired, the child shall henceforth be able to interpret a character according to the known aptitudes of his body, and according to the perception he will have of the character he wishes to recapture. He will be able then to take part in a group production, express himself in a personal sytle, different from that of another, and freely transmit the history of man in a language of movement.

The child is now ready to present on stage a story drewn from man's past. To respect the reality of the character he wishes to protray, a child must do research on this person. Each person finds, according to his possibilities, the characteristics of the person, the period costume appropirate to the role and function or other elements necessary to the expression of real-life events.

(131) Costumes are acceptable if they correspond to history realistically and are modified according to the means available for their manufacture.

At times, certains accessories are necessary to define or accentuate symbols which movement cannot signify. Each child shall construct, according to his abilities and with the help of the educaor, the props necessary to his performance.

In May, the child was able to experience history in diverse expression activities, lasting about 360 hours all together. Now history will be played on stage. The theater takes palce in the gymnasium. Publicists, elctricians, painters, stage manager, each one participates in preparing material for the play about to begin.

The totality of effort requires a precise coordination of work done, and the actual presentation requires a closure. A general rehearsal gathers all those

involved together, and allows each child and adult to make those corrections necessary to a quality production.

Finally, the big evening arrives, our artists prepare themselves in the dressing rooms, the dromitories. Make-up, costumes ! Of course a certain nervous hum possesses the group. For the children, this is a gala evening!

The public arrives, and settles into place. Each one knowing well that soon the curtain will rise and each actor will have to relive on stage, by means of his expressions, the experience of man across history.

Now the curtain has fallen...the history play has been played and experienced. Here is how this expressive development, by the boyd, with the help of movement and symbols, will have encouraged the coming-into-awareness of the realistic evolution of man in several of his dimensions.

1. learning cooperation in mutual respect;
2. socialization of thought into the objective perspective of history;
3. the expression of human experience in body, space and time;
4. learning the necessary tools for any creative activity;
5. and, we hope, the beginning of the necessary wisdom for an understanding of Man, Life and He who is the Source of it all.

General Knowledge

(here we used the same text as used in the program on page 126)

(132) Studio

Studio entrance.

The studio is where ceramics activities are done. This three-t-four-day-per-week activity allows each young person to make objects which are both artistic and functional.

The work benches

Each child uses his own work bench where he finds all tools necessary to making a ceramic piece.

Kneading the clay

This first operation consists of kneading air bubbles out of the clay This prevents breakage of clay during firing.

Rolling Coils

Coil techniques involves rolling clay into long sausages.

Placing the Coils

The coils are adhered to the base and are then superimposed on one another.

Trimming

The colis are then smoothed over and the piece is finally trimmed to even out inequalities.

Rolling a slab

The second technique in ceramics is that of the slab; the clay is flattened with the help of a rolling pin and cut out according to required measurements.

Casting about a Cylinder

The slab is then molded around a cylinder. A base is added and smoothed into the cylinder.

Adding the handle

We add a handle and then have a mug ready for drying.

Sanding

When the pieces are will-dried, they are sanded doun with the help of steel wool.

Dry pieces ready to fire

The pieces are now ready to be fired for the first time at a temperature of 1900^{o} Fahrenheit.

Fired pieces

Twenty-four hours later the pieces are brought out of the kiln and are ready to be glazed.

(133) Brush glazing

A first way consists of applying galzing with a brush.

Dipping

The piece can also be completely immersed in the glaze.

Unfired glazed pieces

Before being fired, the glaze has a matte appearance.

Firing

The pieces are placed in the kiln for their second and final firing.

Glazed, fired pieces

The firing melts the glaze into the piece and gives it a glossy, impermeable finish.

Notebook

Once a piece is finished it is entered into the child's notebook.

Each child works at his own speed. Each piece done is at his level, the educator taking into accournt his aptitudes and the project's difficulties.

Arts

Arts activity, (two hours/week for Troubadours and Minstrels, and three hours/week for Gay-Lurons) is part of a whole curriculum of parascholastic activities.

In the arts workshop, the children relive in a personal way the artistic development of man across the ages.

This development is actualized by the following media: cardboard, construction paper, mosaic, crushed rock, cloth, gouache, pastel, charcoal and ink, according to the evolution of technique and expression in the child.

For the prehistoric period, the Troubadours and the Minstrels used gouache with fingers or brush to reproduce shapes of animals found etched or drawn on cave walls and grottos, in order to relive the experience of leaving the imprint of one's hand, negative or positive, on matter.

The children also reproduced dolmans using this technique. The Gay-Lurons also created these same objects but with the media of plasticine and cut paper.

The study of Greek art is limited this year to the Spartans, whose art was essentially warlike and functional; it consisted of making and decorating helmets and shields. The three groups also relived this experience by constructing in cardboard, or in decorating in gouache, the masks, shields and swords which served as props in a presentation of this period in mime.

When we studied Rome, the children first used construction paper and gouache to make theater masks.

Then we introduced mosaic technique, which was characteristic of the Roman period. At this time, the concentration was on learning of thchnique, since no group had yet worked with this medium.

The Gay-Lurons also used crushed rock for this period, a technique similar to mosaic and familiar to some of the children.

For the Middle Ages an the Renaissance, the children continued wording with mosaic to construct cathedrals and citadels or for free choise projects.

For the Calsoical Period, the Gay-Lurons continued on tapestry (cloth), while Troubadours and Minstrels used pastel. Troubadours were free in using this technique since they already knew the verious means of starting a drawing and using pastels.

The Minstrels were introduced to the technique of scribble, which includes four steps:

1. draw the scribble (sketch);
2. choose the lines of the subject;
3. choose the colors;
4. work on qualitative aspects.

During study of the Modern Period, Troubadours and Minstrels cont-nued working in pastel as before and the Gay-Lurons continued wording with cloth.

With the Contemporary Period, the emphasis was placed haevily on the expressive aspect of art. Troubadours worked freely with charcoal and ind.

Minstrels improved their use of scribble technique and pastel. The Gay-Lurons began working with pastel, learning the different ways of starting a drawing.

Let us say a few words about organization of the activity. This varied with the groups. For Gay-Lurons, all necessary materials were placed at their tables before work began. As for Minstrels and Troubadours, they saw to gathering and setting up their material upon arrival at the workshop.

After this vast and general survey tour of man's artistic development throughout history, the children made a synthesis of all they had learned in June, by reviewing in abridged form this same historical evolution with all the media they now had at their disposal.

(135) The 1971 in-service days then allowed for a review of the experience and a systematic team analysis with the help of specialized clinics and tehcniques. The experience, based on the theory of sets seemed valid to us and interesting for its pedagogic aspects as much as for its reeducative aspects. We realized however that in the application there remained to be made a synthesis and a more detailed organization of the utilization of images appropriate to history. Expression by means of mime was made more flexible and we noticed increasingly a method of approach which varied according to the diverse stages of reeducation (Guindon) regarding global aspects of technique and expression. The goal of the activity of general knowledge became more clear and we were able to think how to correct it . The summer was fruitful in discoveries, exchanges and in perspecrives for the future.

September, 1971. Expressive activities were henceforth grouped into history activity (one hour/week/grou), mime activity (three hours/week/groue), general knowledge activities (three hours/week/groud). Each child then spent twelve hours per week on history of man. The totality of activities now forms a coherent whole, a stable interdependent structure.

From September to June, the various stages of man's history unfold. Eacy month the central theme of history support the content of the various activities.

1. September	Prehistory
2. October	Greece
3. November	Rome
4. December	Roman occupation of Judea
5. January	Middle Ages
6. February	Classical Period (Renaissance)
7. March	Modern Period
8. April	Contemporary Period
9. May	Synthesis, cumulative point and meaningful time
10. June	Camp preparation accroding to designated historical theme.

The introduction and the conclusion of a theme period bring about meaningful times. In fact, each second Wednesday sees a cultural afternoon in which the child, with help from audio-visual means, has the chanse to relive what he has experienced during the month, to make a small synthesis of this experience, and also to perceive globally the images and characteristics belonging to the period of history that he will study the following month. Customarily, the afternoon begins with the expression in movement of images of the closing period. The children are invited to mime individually or in groups, images they have gained of the peirod just studied. This synthesis brings to mind the objective and call back the emotions felt during these experiences of mastery, adaptation and creativity. The child learns to speak with his body and to communicate his knowledge and experience to others, all the while living a theatrical experience, for this presentation is accompagnied by music of the period, decor made during art activity, (when the cases arises) and a play of moderate lights. The scene is presented and the audience criticizes its enactment. The second part ot the afternoon follows up with an exposition of works done in connecting activities: general kwowledge, history, ceramics and art. The children explain what they have made, how they

made it, the uses of such and such an instrument , the significance of this or that work and the experience of man during this period. This exchange between children, and between children and adults becomes a privileged moment of awareness and contact, across their own production learning and adaptation experiences, lived in parallel with the development of production, learning and adaptation in Man.

In terms of the relationship, the use of such a moment is rich in perspectives and merits being analyzed.

A third part provides the child a chance to taste somme of the dishes man has eaten during this period. Of course the authenticity is not always completely rigorous, but the foods presented take into account the means that man then had to prepare foods. Thus, in prehistory, natural unleavened bread was tasted, fruits and edible grains. The Middle Ages brought with it honey-sweetened beer, rye bread and cheese. We explain the munus to the children with the help of authentic texts, and this joyful tasting interlude, always accompanied by music of the period, will be the prelude to showing of films or pictures approbriate to the historical period being introduced.

This cultural afternoon is done in a relaxed fashion and good spirits abound. Whenever possible, the fourth Wednesday of the month is used for a cultural field trip. It coulb be a visit to a museum, a monastery , an industry, a historical section of town or some place appropriate to the period being studied that month. These visits let the children see or touch certain objects made by man 200-300-1000 years ago; to find somme tradition still alive, or to taste monastic life in the Middle Ages; to discover close to us the vestiges of an ignored past, taht of Old Montréal , or the pottery and painting at the museum.

(137) Once in a while also a lecturer will bring certain objects of historical interest to the history groups (an old parchment on pigskin, an illumanated text, an engraving, etc...) This historical exposurs supports the experience of the child, who, when misbehaving and causing adult intervention would say: "That's

funny, it's gust like in history when there's trouble, people aren't happy and it always takes someone to comme in and set things right." A child doesn't dismiss as silly a lifestyle different from his own, but looks at it to see its roots and the reasons for tis differences, and he can say: "It's a lucky thing for us today that they discovered that long ago, or else we would 't be able to use it today". History experienced in this way furnishes the child with appreciable ways to learn adaptation, apprenticeship and awareness of his own way of living.

Another experience was grafted into the historical whole. In french lessons, according to the monthly historical theme, the educator presented certain texts of the period and thus gave another dimension of the expression of man through literature. This experience merits thought and study. Movement, speech, texts are all different facets of hman expression and the totality they create formed the history we are living today.

These expression activitées also join the new orientation of human sciences to the elementary. So the contents encourages both scholastic and reeducative progress. When the child will have to reenter another environment, he will not suffer form lack of knowledge; to the contrary he will have acquired an introduc tion to the movements of man and to the city in which he lives

On May 24, 1-72 we relived the synthesis of the curriculum undertaken in September, 1971 and it is an evening of "history". This year each child, dressed in jumpsuit, greeeted visitors and acted as hosts, showing them the exhibits, serving as guide and explaining to each the work he has done. During more than an hour, the children brought history to life for the adults and witnessed their progress themselves. From the youngest to the oldest, from the beginning of time to the present day, the exchange between generations goes on and furthers human awareness. Each room centers on some aspect of the adaptation and the production of man, according to the actitity concerned. Plasticine, ceramics, drawing, mosaic, fabric, sculpture, monuments, and music all give homage to man, to what he has done, to what he has produced, to what he is.

The hosts sent to those invited a program explaining the program. One could refer to it as needed. We present it in the pages following.

Those educators responsible for a givin activity have prepared the text describing it.

(138) The History of Man

Present day man lives in a world he has created himself through his actions of adaptation or inadaptation to time and space. Each act he has done then has created history. Man has shaped his life through his immediate actions, oriented in time and space in accordance with a goal that he has set up for himself and wich he wishes to achieve. History does not aim for an impossible "coincidence" with the past, but it interprets the past and words it in human language. Becoming aware of the acts of man can thus serve to teach us adaptation and in this way man makes history, and history makes man.

The expression activities aim then at situating the child in a perspective of awareness about human acts of adaptation which have given rise to multiple forms of expression. Thus it has been, from prehistory to present day, that we have been able to observe and relive with man the expressions of his successive adaptations, conditioned by the changing realities of time, space and acquired means. Man, from the singular being he was, has discovered through cooperation, that the totality of his actions can generate a future full of promise for a better world. This is the way will look at history.

Welcome to History !

General Knowledge

Man's adaptation to his environment consists of constantly calling into question his discoveries, his awareness. Human history from prehistory to present days illustrates well this perpetual movement.

Beginning from just his thought, and with the help of his hands, man has so completely comquered his enveronment that now he is able to think about conquering other planets.

General knowledge proposes that the child study man's progress through the perspective of three large categories: tools, habitations (dwellings) and transportation across the ages.

We take a month to stydy each large historical period. The first week is spent stydying tools. By this we mean all the human discoveries which do not involve directly transportation or dwellings. Thus both discoveries of fire in prehistory and of satellites in our days represent tools.

The month's week is spent on means of transportation. The creative genius of man seeks to constantly improve his discoveries. The invention ot the wheel was a decisive step in this direction. Ever since, man has conquered not just the earth but also the seas and space, in terms of means of locomotion.

(139) During the third week of the month, we study how man sheltered himself; from what materials he built his houses, to what needs the various styles of different period repond.

Each activity during these three months is divided into three parts:

1. discussion to present a human discovery;

2. reproduction in plasticine of this discovery by the children;

3. synthesis in which each child explains what he has done and learned.

The last week of the month is reserved for a global synthesis of the period Each child constructs a model using all of his productions for the month. Each one can therefore express his knowledge in a personal fashion, all the while respecting how man actually lived the experience at the time. During this last activity each on relates the story of his model, that is how man adapted to his environment, in a given period.

During the years, man has faced his needs and has found solutions adapted to them.

By means of this activity, we propose to the child an image of man as active agent on his life and his environment.

Ceramics Activity

Ceramics activity is a part of the general theme of human history exp by all expressive activities. Thus ew focus upon the history of ceramics the ages. The children illustrate their stydy of each peirod with one or ral pieces of pottery characteristic of that period.

In this way we help the child experience man's tehcnical and artistic evolution by means of personal ceramic projects. For example, at the beg of the year, during prehistory stydy, we dealt with discovering the prope of clay, and learning primitive ways of working and decorating it. Later having gained a greater technical mastery over the material, the children able to accurately reproduce peices from peirods where techniques themsel were more complex and evolved.

However, it goes without saying that a single period is presented in different way to each group, based on the level of each one's achievement.

For example, a certain period may have several different presentation according to the level of understanding reached by each group, while stil pecting the totality of characteristics of a given period.

(140) Each new monthly theme was first introduced by a short discussion des the characteristics of the period.

Then the children make an assigned piece which will permit them to ex by means of this actuel project, the historical moment while integrating general techniques of ceramics. At the month's end, a greater comprehens the period is brought about by a synthesis of the expressive activities, joins together under activity categories (exhibit of work, mime play, typ peirod meal, film) all the month's productions.

A transition from on period to another was ensured by a short recalli of the preceding period and by a global overview of the period about to b

We have thus covered eight different periods. They are:

1. Prehistory;
2. Antiquity : Greec;
3. Antiquity: Rome;
4. Judea;
5. Middle Ages;
6. Classical Epoque;
7. Modern Period;
8. Contemporary Era.

These eight themes were followed in May by a synthesis summarizing the major points dealing with each period.

This new orientation of the ceramics activity allows us a more rational use of the medium by joining the production aspect and the historical aspect into a whole which is integrated to the total curriculum encompassed by expressive activities at the Center for Orientation Internat.

Arts

The arts activity helps the children relive the historical development of man in the expression of his life experiences. Man has expressed himself in many different ways over the ages, taking into account the means put by his disposal by current discoveries, as wll as his lifestyle, and the social and political context of the time. Thus Roman man, above all utilitarian and practical, occupied with conquests and organization of towns, made great progress in architecture and mosaic, a decorative aspect of construction.

(141) During the Middle Ages, tapestry art was born from a lifestyle and a need: castles were large and cold; also people isolated certain parts of the building with tapestries to hold in heat. From that grew the notion of making them decorative and depecting scenes from everyday life on them. Human expression during each period from prehistory to the present has roots in his total life experience where an interrelated set of factors influence it.

We try to see that the children grasp this general notion of human expression developing over the years, first by a brief expose on the period or art form about to be studied, but above all by letting them experiment with an art form characteristic of a period and of a people. Thus during the prehistory unit they used stencils and finger-paints; in roman study they worked mosaics; for the contemporary period they made mobiles and used pastels. In a word, as you can see in the exhibit around you,each medium of expression is linked to a specific period of history.

The goal of this activity, however, is not to have the children reproduce beautiful Greek or Roman or Classical works, but rather to let tehm discover their own personal styles, to lead them to ward self expression by means of different experiences all the more enriching due to their roles in human evolution.

We hope this clarifying statement will guide you and help you understant the meaning of the children's productions on displa tonight.

* * * *

Having absorbed this historical evolution, the guests are ushered into the gymasium. A scene is enacted on the stage, raised just a few inches off the group, in the middle of the room. No wings, no fancy props, just a few patches of color and several lights on the ceilling. The guests sit around the platform on chairs. The children are seated on the floor facing the stage, in front of the guests, and each has the time to gather himself together to experience "The movements of man".

* * * *

Human gestures expressed

Speech is the abstraction of movement, which is the origin of huamn expression. "From one end of the world to the other,one sees man instictively"mining" all ambiant actions, and voluntarily prolonging as well as stereo typing these intuitive gestures into innumerable concrete and subtle gestures of expression. By these active movements working upon other actions, by these interactional gestures, man has conserved his experiences within him an has even projected them into "mime-grams" painted and sculpted in his firts hieroglyphics" (M.Jousse:

The Anthropology of Gesture).

(142) From birth until death, man acts and creates history with his movements. That is to say, each man has vitally crystallized, in his own body, the reality of his history. He perticipates in history, he acts every instant, unconsciously sometimes, and he composes in fleeting time a mime-drame which is acted out on the stage of life. Gesture and movement is man expressed, it is history such as this

In the beginning man was alone and he searched with his only tool, his body, for an understanding of the unknown universe in which he lived. One night he was perched upon a branch to sleep. Another human, with fire, installed himself nearby. By morning our two ancestors had discovered cooperation. Time gradually brought together more humain beings and this was the beginning of society.

Vicilizations grew out of man's ingenuity in adapting himself to the universe... and here we are on morning in Athens, in a market sqare. It is the birth of democracy, in cooperation and orderly partitioning of responsability. Order and action join together. The expression of human gesture gave us a legacy of incomparably beautiful moments, enriched by a mythology so rich it is still reenacted on stage today.

Unfortunately, grandeur often is satisfied when man delights in it and other civilizations envy him. Rome extends her domination, but knows how to appreciate beauty. She also establishes herself and her grandeur is acclaimed.

The imperial eagle grows old and no longer can envision the summits he dominates. They say barbarians make the empire rich. It is the end of the world ? Certain men beleive in love and stand erect on their passage. Charlemagne established peace, an man, by means of his faith, built his cathedral, worthy of his adherence to a better life.

"the king is I" The singular does not accept the plural. In this case, man even forgets that his actions in time sometimes lead him toward a greater fraternity.

Man does not live by tea alone...by actions, by his interactions he succeeds in creating the machine. The train leaves bytown and reveals by now the dimensions

of a ready promiser contry. The automobile reduces distances and aviation transports man toward new horizons.

Today each of us participates in history by his everyday actions, amplifying the vitality of the city and engendering the future.

History was us, it is us. It is the totality of hman actions expressed.

* * * *

(143) History is us !

All that remained noew was the month of June and the annual camping trip for the children. The Internat team also related the camp theme to history. As theme we choos: "French rule in America (1608-1730)". The preceding year we used the theme"The birth and organization of the Medieval town". This year then the content was drwn from the classical period during the reigns of Louis Xlll and Louis XlV: the Compagy of One Hundred Associates, the founding of Québec, the arrival of first contingents, Colonization, founding of Ville-Marie and the large effort at consolidation of New France.

For tree weeks the children look at pictures from history, discover transportation methods, dwellings and tools, produces the pottery that our ancestors made at lape Rouge and learn to reproduce nature in sketches, in Arts Activity. A field trip follows the "Kings Road" and retraces history in space: Montréal, Trois-Rivières Québec. A visit to the Royal square in Québec and a guided excursion helped us touch on the realities of that epoque. We dined in a old mill at Ile D'Orléans.

July finds us at camp. The settlers arrive, received by the governor and the company. They settle into cabins they suilt at Québec, Trois-Rivières and Montréal. The colony starts organizing itself. The commander encourages expeditions in canoe and on foot. Our explorers observe, draw and write abstracts of maps, showing plants, drew sketches and gradually discover the unknown that surround them. Each settlement learns to prepare its own food and can thus subsit and plan for the future.

Conclusion

We believe that the psycho-educator must be the person most involved in, most integral to history. He has the task of bringing alive an experience of liberty in a conscious adaptation to reality. He is sometimes a teacher for the other, he guides him, situates him, projects him. This enormous responsibility is carried by him in the thousand and one acts of everyday life he is part of. He would be a kind of regenerator of liberty. Such an approach implies the notion of conscience and morality.

The psycho-educator lives with his past and is master of his actions, or should be; if he projects into the future, the future must exist and someone must be there if he believes in the relation and if he wants to make it alive for the other.

(144) According to Jacques Maritain: "Philosophy cannot pretend to explain history, but it can decipher it and find laws in it, constant laws which apply to the whole of human evolution, and laws which translate the meaning of diverse historical phases. At the heart of each one, is man. It is the ambiguity of man which makes all progress of value positively as well as negatively.

The various stages of history reveal to us the diverse aspects of humanity. And because it puts into play the fallible liberty of man faced with the perfect liberty of God, history is finally made up of the strife or agreement which is established between these two liberties".

Erikson arrives at the epigenesis of man according to conflicts or to a positive or negative solution determining the basic attitudes which will guide the adaptation of man in history.

Can't a psycho-educator live history and involve himself in a process of relating with another? From the perspective of his liberty, of his actions, what is his responsibility in history? Is he aware of his own evolution? Is he as free as he believes he is? The coherence of the psycho-educator's beliefs manifests itself in his acts and in this way he transmits his values to future generations. The psycho-educator makes

history, involved in daily life, he implicates himself in a historical and epigenetic process. So it is very interesting for him to live history, because, in fact, he lives it constantly!